

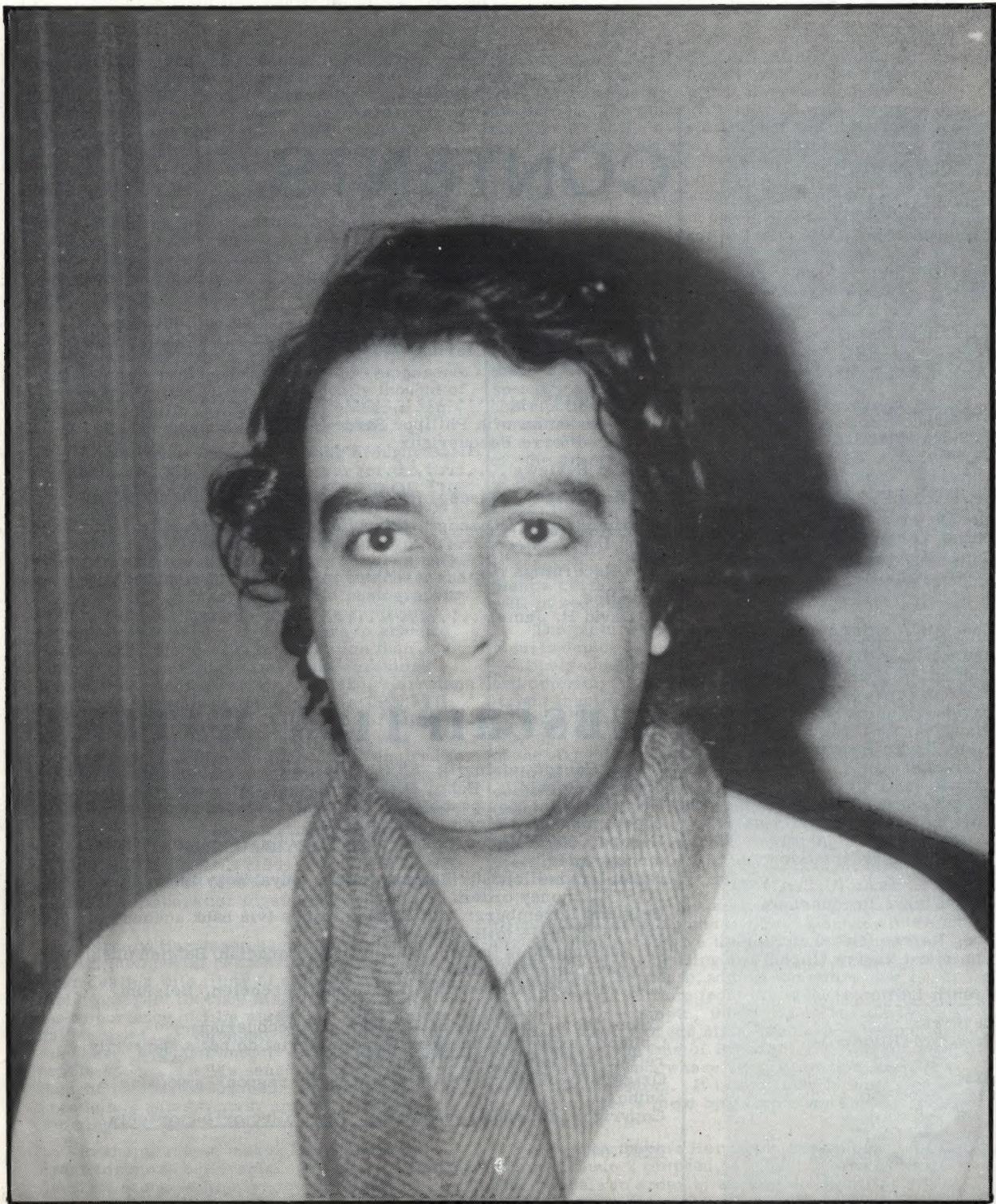
Vol. 4, No. 15



September 1985

# SOUNDTRACK!

THE COLLECTOR'S QUARTERLY



P H I L I P P E   S A R D E

# SOUNDTRACK!

## The Collector's Quarterly

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Europe: 300 Belgian francs, payable by international POSTAL money order.

Japan (airmail): 360 Belgian francs, payable by international POSTAL money order.

Belgium/Luxemburg: 225 Belgian francs (via bank account 788-5372126-14 to B.F.S. vzw)

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Cover photo: courtesy of Jean-Pierre Pecqueriaux  
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ISSN 0771-6303

# JASON AND THE ARGONAUTS

BY LES ROBLEY

Bernard Herrmann has been called by those who knew him well "America's ambassador of ill-will". He rarely had any kind things to say about the film industry, nor spoke many words of praise about his colleagues. In fact, once during a film class at USC, Herrmann stormed out of the classroom claiming the students knew nothing of film music. His close friend, David Raksin, often mentioned Herrmann's annoying habit of pulling the hair from the side of his head while carrying on a conversation. He said, "Benny was preparing himself for the day when Hollywood would electrocute him so they wouldn't have to shave his sideburns."

But, despite this colorful, outspoken, and often threatening image he created for himself, film music enthusiasts generally rank him highest on their list of favorite film composers. Yet, Bernard Herrmann never really thought of himself as a film composer, but rather a composer who occasionally wrote for films.

By whatever genius of casting brought Basil Rathbone and Nigel Bruce together for the first time as Holmes and Watson in HOUND OF THE BASKERVILLES (1939), the same can be said for Bernard Herrmann and Ray Harryhausen. Herrmann: the irascible, unorthodox, yet brilliant film composer whose fantasy scores rank as the most ethereal in the music business; and Harryhausen: a man whose vivid photographic effects system, Dynamation, has captivated millions of viewers and done more to enhance the field of special effects-animation than any other process, remain two of the foremost names in the fantasy genre. In 1958, Herrmann was hired to compose the score for THE 7TH VOYAGE OF SINBAD. The music for SINBAD reflected a purity and simplicity that was perfectly in tune with the innocence required for an Arabian Nights yarn. Their technique complemented each other so splendidly on this first venture that they went on to do 3 more pictures for Morningside in the short space of 5 years: THE 3 WORLDS OF GULLIVER (1959), MYSTERIOUS ISLAND (1961), and JASON AND THE ARGONAUTS (1963). It is appropriate that this last collaboration together proved to be their best.

Bernard Herrmann has always been concerned with the special responsibility music has when dealing with films of a legendary or fantastic nature. He once magnificently described the importance of film music as "(that which) is called upon to supplement what the technicians may have done, and mostly, what they've been unable to do." In this sense, music can be thought of as a go-between; the thing that breathes life into fantasy and turns it into seeming reality.

In short, music makes Harryhausen's creations more believable. One must admit that the fight scene with, say, the prehistoric

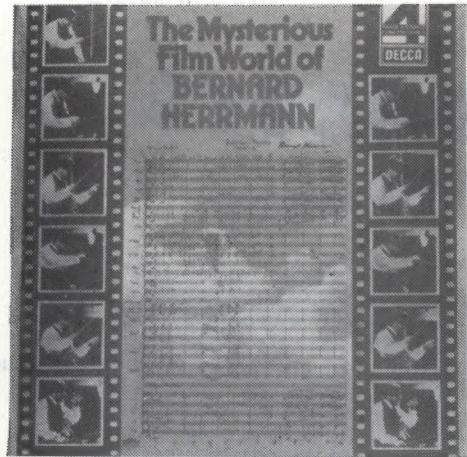
phororhacos in MYSTERIOUS ISLAND would be simply ludicrous if it hadn't been for the truly outlandish, baroque score that Herrmann chose for the battle. The music fits so well with the grotesque movements of the oversized bird that it becomes a relatively simple matter for the audience's confidence to be won over. This is echoed again in so many other sequences (for example, the use of xylophones and castanets to resemble bones clacking together in the skeleton duel of 7TH VOYAGE OF SINBAD, the idea borrowed from Saint-Saëns *Danse Macabre*, Op. 40) that one must really praise Herrmann's ability to compose such fitting music for Harryhausen's various creatures.

In JASON, there are 3 basic themes: The Main Title or Prelude, the Olympus Theme, and the Love Theme for Jason and Medea. All of these are overwhelmingly coloristic, musically speaking. Herrmann believes that music's main contribution to a film is to serve as a form of "musical scenery, where no attempt is made to be a commentary on, or an emotional counterpoint of, the drama". In the Harryhausen films, this is important since musical scenery, or color, has an immediate effect upon the viewer and can be comprehended by even the most non-musically-oriented individual. In JASON AND THE ARGONAUTS, this technique was utilized -- not so much to typify the music of ancient Greece, but to implant a certain sheen or sense of grandeur that is well in keeping with the Dynamation film itself.

The picture opens with the Main Theme. Its visuals depict James Wines' majestic main titles -- finely chiseled over bronze carvings of the Argos and other mythological symbols. The music's weight inspires a feeling of molten copper that is perfectly enhanced by Wines' credits. Herrmann employs this theme as a leitmotiv for all the scenes of the Argonauts rowing the mighty vessel. The main advantage of this musical device is to achieve some kind of unity in the score and at the same time make it more familiar to the viewer. He uses it here as musical scenery rather than a specific character, its melody subtly changing each time the ship appears. In this way, it develops along with the dramatic storyline.

This use of the leitmotiv can become an important adjunct to a fantasy film. Changes in the melody's form can give the viewer an indication where the plot is heading and thus predetermine an emotional response, adding something that is not altogether definite from the visuals on the screen. For example, there is a particularly ominous playing of the Main Theme just before the ship lands at the Isle of Bronze. The music conveys sinister overtones whose very alteration suggest a sense of foreboding. It is additionally embedded into the viewer's mind by Jason's words of warning to Hercules.

The instruments Herrmann chose for this theme include 2 timpani, 4 tubas, 2 bass drums, and cymbals in order to imitate the pounding of the



"Mysterious Film World of Herrmann" contains a 10' 51" suite from JASON

hortator's gavel: the beat that provides a rigid synchronization among the ship's rowers. Once again Herrmann manages to paint for the audience an aural picture of sound that is perfectly in tune with the images on the screen.

The Olympus Theme is quite a contrast to the one previous. For this Herrmann decided upon a more mystical approach. Instead of depicting the gods of Mt. Olympus with magnificent trumpet blasts (the usual recourse for a film of this type), Herrmann incorporates a rich harp glissando followed by solo harp that gives the grandeur of the gods' palace a pleasing aura of mythical purity. This works so convincingly with the "almost human" husband-wife characteristics of Zeus and Hera that one really believes the gods' capacity of evoking tenderness and care for their human counterparts on earth. The theme offers a lethargic quality to the misty surroundings as the gods are picture languishing among pools of ivory, casually enjoying the finer arts of music and chess. It is heard twice again when Hera appears on Olympus, and when Jason strolls with Hermes among the fallen statues.

Herrmann's harp accompaniments are indeed the most fanciful of his scores. He used the harp throughout JASON, not only from the standpoint of employing material native to the locale of the film, but also in the peculiar premonitory imagery that the harp calls to mind -- especially when heard in solo form. The scripting of JASON is such that the viewer is given tidbits of information concerning the plot's headway well before the action takes place. Two brilliant, but subtle, examples are found during one of the shorter, subordinate themes that Herrmann seems to have extracted from the harp glissandos of the Olympus theme. It is initially heard in solo harp as Jason speaks with the old seer who is really the god Hermes in human form (though unbeknownst to the audience). Jason quietly ponders over a fallen statue of Hermes and absently mentions the name aloud. The old prophet responds at the mention of his true identity, but neither Jason nor the audience are aware of the slip until Hermes, in true form, is revealed on Olympus. The solo harp is immediately joined by others and changes from the haunting background of the ruins to an enchanting music cue when Jason appears in a cloud of smoke on Mt. Olympus.

The theme is later repeated when Hercules loses the discus contest with Hylas and Jason

gives him his place on the Argo. Zeus then delivers the second portent saying, "Let Hylas have his moment of glory while he may". As we discover later, Hylas is killed by Talos (due ironically to the accidental efforts of his newly-found friend, Hercules) and once again the innocent sounds of the harp have been used to convey a premonition of death and mystery.

Even more revealing are the numerous non-recurring motifs. These include (1) the fantastic Harryhausen sequences where Herrmann's musical "Dynamation" joins the visual, (2) the briefer melodies that are lifted somewhat from the main themes, and (3) the shorter pieces used for intentions of musical scenery within the larger context of the score.

An example of the second kind is heard when Hera and Zeus watch the adult Pelias journey across a river through their timeless Pool of Mankind. An abrupt discordant string flurry upsets the gentle mood of the Olympus Theme as Hera's ghostly image startles his horse.

After Jason rescues Pelias, a delightful dance theme develops following a segue to King Pelias' camp. Herrmann composed this brief pleasant number as a set piece for background scenery. Roy Prendergast's incisive critical study, The Neglected Art, suggests that it is more appropriate for the composer to arrange these sequences himself so that they conform stylistically with the remainder of his music for the picture. For this sequence, Herrmann has followed his advice to the letter. The dance is an exotic melody of piccolo and flute, accompanied by a flowing harp glissando.

In all of the Harryhausen fantasies, the turning of the orchestra into the various monsters is a reliable Herrmann motif and for a superb example of this kind of theme, one need only refer to the Talos sequence. For the larger-than-life portrayal of the bronze giant, Herrmann's orchestra also became gigantic, using 4 brutal ascending notes played by timpani and heavily accented with brass and cymbals. The music punctuates his stiff, lumbering movements. Herrmann feels that if the contents of a film are to be deliberately larger-than-normal, the music must follow suit. He prefers to arrive at his own orchestral combination for each picture, employing unorthodox groupings rather than a full symphonic orchestra. (It is interesting to note that Herrmann once resorted to the full 20th century symphony orchestra for THE THREE WORLDS OF GULLIVER in order to achieve a more classical effect for his depiction of 18th century England).

The preliminary action of the sequence when Hercules and Hylas first stumble into the Valley of the Titans dominated by Talos is marvelous to behold. Sinister brass in low registers creates a sense of foreboding upon the first glimpse of the bronze giant. Then, there is the famous head-turning shot in which the giant comes to life to gaze upon the two Greeks who have looted its treasure chamber. The wretched creaking noise of its long-frozen limbs evokes an eerie mood which is captured perfectly by the following elements: buildup music is entirely absent from the scene, and the hint of wind blowing add to the eeriness of the movement. Once Talos makes his grand entrance from around the cliff, Herrmann begins the theme.

This idea of "holding the score", is important since music is not an ongoing ingredient in the making of a film. The best film music is the kind that is used only in those instances where it will

have the most effect on the screen. The composer must take into account (as does the sound editor) that one of the most emotionally moving sound effects on the screen is silence, and it is silence that Herrmann employs during the famous head-turning shot.

Another unusual theme accompanies the with-like Harpies. The music consists largely of woodwinds, beginning slow and subtle during the medium shot of the creatures stealthily crawling up the steps of the temple. It builds to a climactic scherzo as Jason and his men prepare to trap the creatures in a net. Cymbals crash with each slash of the rope and the music builds to a percussive cacophony reminiscent of the skeleton duel in SINBAD.

The fight on board ship between Jason and the traitorous Acastus is dominated by percussion, punctuated here and there with the clash of sword and iron javelin from the sound effects track. The Love Theme plays briefly with soothing woodwind and brass as Medea heals the cut on Jason's arm with the strange plant on Colchis. The sacrificial dance in King Aeetes' court is scored with another exotic rhythm as Medea, the high priestess of Hecate, twirls trancelike beneath the great lion god's statue. Its style is suitably hypnotic and is one of the longest music segments in the film.

The Hydra sequence is performed almost entirely with beating timpani, the vague sounds of a threatening oboe, and woodwinds in their lowest register. The music is transcended by sound effects when the seven-headed, triple-tailed serpent makes its dramatic entrance. Herrmann wisely allows the beast's hiss to dominate the battle that ensues.

The Skeleton Army sequence more than makes up for the lack of music in the Hydra segment. This particular battle is the ultimate illusion in JASON AND THE ARGONAUTS that sets even the most jaded effects experts wondering.

When compared to the lone skeleton in SINBAD, the seven JASON skeletons cause the score to mickey-mouse continuously as the music apes the highly visual elements of the sequence. Because one is so readily caught up in Harryhausen's vivid pyrotechnics, the role of the music becomes almost a self-effacing one.

It doesn't call attention to itself in the least. Herrmann has achieved the blend so well, that only after several viewings does one really notice the course it takes.

In a recent interview, Harryhausen responded with an amusing anecdote about the time he attended a children's matinee of both films in England. He explained that he was quite surprised to hear laughter during the marvelous sequence in JASON. But while watching the lone skeleton in SINBAD (a much poorer segment from a technical standpoint), the children never uttered a word; indeed one little girl began crying while the skeleton took up its arms for the fight.

This discrepancy, of course, can be attributed to the very different styles of the two sequences (i.e. setting, time, pace, etc), but one can also lay some blame with the music. Herrmann called upon practically every musical fragment he'd previously used and laid them on



triple LP set containing same 10' 51" JASON suite

the soundtrack with a vengeance. As he prefers large unorthodox orchestral groupings, the music becomes a gigantic, throbbing, almost warlike wall of sound. For some of the lighter moments towards the end -- when Jason stabs through a skeleton's chest with his sword, and decapitates one of them as it turns its bony body in surprise -- the score becomes carnival-like, laced with witty cues of short duration. This possibly accounts for the chuckles Harryhausen heard during the matinee performance. On the other hand, the music in SINBAD consists of oboes in low register and muted brass which promotes a sinister feeling as the skeleton readies itself for the battle.

Other notable items in this segment include: the dramatic use of silence to create suspense and anticipation as Aeetes sows the Hydra's teeth, and the barrage of snare drums punctuating the skeleton army's movements as they slowly stalk the living figures. Two-thirds of the way through, the music changes from its frenzied appeal following the deaths of Argonauts Castor and Polydeuces.

For the finale, Herrmann recalls two earlier themes to round out the story: the Love Theme as the two lovers embrace, and the Main Title as the Argo sails off to new adventures.

Bernard Herrmann once said that "the greatest inducement to compose for pictures, outside of the financial one, is the opportunity to experiment." Herrmann was indeed attracted to the Harryhausen epics by the extraordinary plots which offered wide possibilities of scoring. He seemed to prefer writing only for the kind of films which suited him as a composer -- films that could benefit best from his imaginative and intelligent scoring. In this sense he should accumulate high praise from composer Aaron Copland who insists that certain composers should be cast for certain pictures. But, the final analysis of whether or not Herrmann really enjoyed working on the Harryhausen movies, and whether he felt fantasy a suitable genre for his talents, must ultimately be reflected in his music.



# BOOKSHELF

## International Who's Who in Music and Musician's Directory

10th Edition

Melrose Press Ltd. (Distributed in the USA by Gale Research Co.)  
1,178 pages

List price: \$85.00

The 10th edition of this directory provides biographical details on over 10,000 musicians from many countries, particularly composers in classical and semi-classical fields. Additional information on the international world of music is provided by 6 appendixes covering orchestras, music organizations, major competitions and awards, music libraries, conservatories of music and Masters of the King's/Queen's Musick.

As a general reference work it is impressive, but it is unlikely to be of more than passing interest to the film music fan. As indicated, there's a definite bias towards classical music, and few film composers are listed. I looked specifically for film composers who have done their share of classical work -- Rozsa, Herrmann, Delerue -- and it's hard to believe, but none of them are in this volume! Names such as Goldsmith, Bernstein or Williams are completely absent from this directory as well, a more than puzzling discrepancy unless none of them wanted to be bothered with filling in the Directory's questionnaire, and (especially) providing their full address. However, I did come across listings for composers such as Ernest Gold and Lee Holdridge but failed to find any reference to musicians (e.g. Richard Rodney Bennett) who are better known for their classical music than for their work in films.

## New Zealand Film Music Bulletin

35 Jenkin Street, Invercargill, New Zealand

The NZFMB recently celebrated its 50th issue -- one of the longest-running fanzines in our field. In addition to newspaper reprints (on Jarre, Lionel Newman, etc), this issue contains news columns from Britain and the USA, and a listing of movies on New Zealand television with music credits.

## CineFan

P.O. Box 70868, Sunnyvale, CA 94086, USA

A semi-pro-zine aimed at the science fiction/fantasy/horror film market, edited by Randall (CinemaScore) Larson. The most recent issue (#3) contains an interview with Les Baxter, while the two reprinted older issues boast a piece on Bernard Herrmann (#2) and an interview with the late Max Steiner (#1), reprinted by permission of the MSMS.

## Spellbound

Richard Kümmerfeldt, St. Johanner Markt 26, 6600 Saarbrücken, West Germany

Filmmusik-Info, which ceased publication in April 1982, has risen from the ashes under a new title and an altogether more ambitious format. The editors hope to publish their magazine 3 times a year, in addition to a number of related activities they intend to spring on us -- seminars, concerts, meetings, etc. The May issue contains a dossier on Alex North, pieces on Wilhelm Borchert, Eberhard Schoener, Elmer Bernstein and recent recordings. Written in German.

Luc Van de Ven

(continued from page 18 - Record Reviews)

included, but, as with WHEN WORLDS COLLIDE devoid of its choral part.

Not knowing how much of this music is still in existence, or how much of it the record's producers had access to, it is a little difficult to pass judgment on this record. It is of course within the realm of reason that the producers did the best they could, with whatever materials were still available. In any case, it is fortunate that at least this much of these two fine scores has finally appeared on disc.

-- Jim Doherty

And a mini-review of

TERMINATOR  
Enigma 72000 1

THE TERMINATOR is a bizarre science fiction melodrama with a futuristic slant. It's hard to imagine what this kind of movie would be like with an orchestral score, since this kind of film never gets one. This time, the synthesist is Brad Fiedel, who provides much colorless din. There are some good moments, and it's not hard to get lost in the repetitive Terminator theme with its multilevels of pseudo-percussion, but one side is devoted to the pop group Tryanglz, whose contributions I loathed.

-- G. M. Tucker

# Elmer Bernstein

## SCORING MARIE WARD

by Mathias Büdinger

Tuesday, March 26, 1985. Elmer Bernstein has been in Munich for a week now, recording his score for an expensive German film production at the Bavaria Music Studios. He was hired by director Angelika Weber to score her feature film debut, MARIE WARD.

The film stars Hannelore Elsner in the title role, with a supporting cast headed by Mathieu Carrière, Mario Adorf, Anton Diffring, Monika Peitsch and Bernhard Wicki. Marie Ward was the founder of an "English Fraulein" order; she was born in England in 1985 and all her life fought for independence and a new acceptance of religion in a protestant England. She was challenged by the church and by a

male-oriented society but she never gave up -- she was, in a way, one of the first emancipated women.

MARIE WARD is a truly ambitious project with a big budget in European film terms (DM8,000,000, approximately \$2,500,000), helmed by a charming young woman: How did it occur to Angelika Weber to approach Elmer Bernstein for the score of her film?

"I knew his name, and I had been very impressed by his music for THE TEN COMMANDMENTS and GHOSTBUSTERS. So I flew to Los Angeles with the script as well as video tapes, and I was able to convince Mr. Bernstein". He was immediately

\*\*\*\*\*  
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captivated by the life and work of the fascinating Marie Ward. (Miss Weber was even given permission to shoot scenes on St. Peter's Place and in the Vatican, something that was never granted to Otto Preminger and Franco Zeffirelli!)

Sitting behind the mixing console at the Bavaria Music Studio, Bernstein listens to the "Regensburger Domspatzen" chorus. Also present are producer Janusch Kozminski, director Angelika Weber, Christopher Palmer and George Korngold. The "Domspatzen" chorus will be heard three times in the film; once performing Palestrina's motet Laudate Dominum, sung a cappella, then a piece from Purcell's King Arthur with a soloist and full orchestra, and finally the same composition by Purcell but now interpreted by the complete chorus, in each case conducted by Mr. Bernstein.

During these last few days, the orchestral music for the picture (and the record album, to be released by Celine) have been recorded here, with Elmer Bernstein conducting 60 musicians of the Bavarian State Opera. The Main Title of the film keeps a careful balance between pathos and grandeur, and the style is reminiscent of the composer's MOCKINGBIRD and BIRDMAN OF ALCATRAZ. Especially noteworthy is his use of the Ondes Martenot, which give the score an eerie, almost supernatural sound.

While the chorus is being assembled for a group photo, I take the opportunity to ask Mr. Bernstein a few questions.

Mathias Büdinger: Please tell us about the music you have written for this picture.

Elmer Bernstein: It's absolutely in the classical idiom, with a spiritual character, because the story has a religious subject. But you can't compare the music with, for example, THE TEN COMMANDMENTS.

MB: Yesterday I looked up an interview (see SCQ no. 6, Ed.) where you said that you divided your scores into "families" concerning the genre. What "family" does this score belong to?

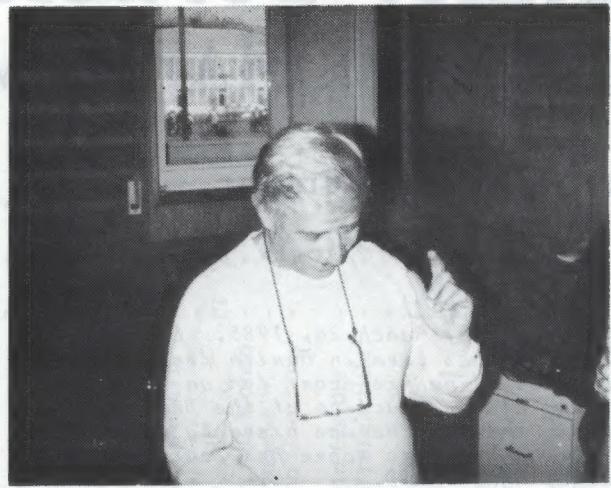
EB: Actually, none at all. It's a completely new category for me.

MB: It's not the first time you have recorded in West-Germany, is it?

EB: That is correct. I have been here before, just once, at the same studios. In 1958, for THE BUCCANEER.

MB: Your son Peter seems to be very active in the cinema. You conducted BOLERO but you didn't score any of the scenes, I believe...

(continued on page 8)



George Korngold and Elmer Bernstein



# TRADE MARKET

HENRY MANCINI BUFF wants to get in touch with other fans. Write to:

Mathhias Büdinger, Grasmeierstr. 7/Zi 360,  
D - 8000 München 40, West-Germany

WANTED: Italian Job, Anne of a Thousand Days, Duel at Diablo, Walkabout, Sophia Loren in Rome.

FOR TRADE: Red Tent, Days of Heaven, The Thing, After the Fox, Godfather I and II, Molly Maguires, Last Run, Logan's Run, Papillon, The Swarm, Rider on the Rain.  
Robert Young, 39 Outmore Road, Meadoway, Birmingham B33 9SX, England

FOR TRADE: Midway, Jules et Jim, Race des Seigneurs, Le Mépris, Red Sun (orig. fold-out sleeve), Unforgiven, Orca, Leçon Particulière, Deadfall, God Created Woman, many other Japanese releases.

WANTED: Sarde compilation album (CAM SKAG 3002), Roots of Heaven, Wrong Box, The Lions, Confessione di Commissario... (Ortolani), Me & the Colonel, Stone Killer, etc.  
Yasuhiro Wada, No. 906, 3-3-1 Nishi-Miyahara, Yodogawa-ku, Osaka, 532 Japan

BROADWAY MUSICAL researcher would like to get in touch with anyone who will exchange information about stage and film musicals, records, books and theater programmes.  
Emile Sierens, Lode Van Berckenlaan 184 bus 9, 2200 Borgerhout, Belgium

Many Italian LPs and singles FOR TRADE, in mint condition, by Ortolani, Ferrio, Piccioni, Morricone, Lavagnino, Rustichelli, etc.  
Giovanni Duca, Cap. 24020 Ranica, Bergamo, Italy

FOR TRADE: Giordano Bruno, La Stagione dei sensi, Città Violenta, Incontro, Il Diavolo nel Cervello, Camorra, Le Due Stagioni della Vita.  
WANTED: Apocalisse sul Fiume Giallo, Le Bambole, Cronaca Familiare, La Frustra e il Corpo, La Fuga, Milano Nera, Il Pelo nel Mondo, and European 10" soundtracks.  
Geoff Burton, 32 Minster Court, Hillcrest Road, Ealing, London W5 1HH, England

*EB: Yes, I conducted only. Peter's next project is a Disney production. He will come to Munich to record the score. In fact he was here at the Bavaria Music Studio not too long ago.*

*It's time to take the group photo and Mr. Bernstein sits on the floor in front of the choir so that he blends in with them. Later on, he good-naturedly signs autographs when a number of children from the "Domspatzen" surround him. I notice he writes left-handed, like many geniuses. The man with the golden left arm...*

WANTED: The Games, Theatre of Blood (EP), "I Want to Be You for a Day" (from "Freaky Friday", vocal by the Osmonds on Disneyland records, - 45 rmp single), Rocket to the Moon, others.

FOR TRADE: Body Heat (sealed), Images (orig. pressing), Dragonslayer (sealed), others.  
David Mitchell, 6203 Scenic Way, Bakersfield, CA 93309, USA

WANTED: Jane Eyre/Snows of Kilimanjaro, Marnie (Crimson), Our Man Flint, Elizabeth Taylor in London, Long Hot Summer, Black Sabbath, Lord Jim, Il Sette dell'Orsa Maggiore, Marcia o Crepa.

FOR TRADE: Promise at Dawn, Mysterious Film World of Herrmann (London), No Way to Treat a Lady, Man from UNCLE, Day the Fish Came Out, Enter the Dragon (Jap.), Battle beyond the Stars, Banditos, Vaticano II, Torn Curtain (Addison), etc.

Am also looking for Disneyland/Buena Vista albums.

Dorian Kracht, Max-Znger-Strasse 12, D - 8000 München 80, West-Germany

FOR TRADE: Faccia a Faccia (EPC 1803), Il Vizietto, Orca (YT 4028), Le Train (on EOR), Le Vieux Fusil, Nino Rota Live in Japan, Le Passager de la Pluie (FO), El Cristo del Oceano (HIT), Una Breve Stagione.

WANTED: Le Monachine, Thrilling, Grazie Zia, Ogro (SPEC 3), La Cina è Vicina, Sole nella Pelle, The Games, Vergogna Schifosi (LP). Takeshi Igarashi, 808-29 Tagu, Ushiku, Inashiki-gun, Ibaraki-ken, 300-12 Japan

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Enrique Moreno Escribano, c/Marqués de Montortal, 25-8<sup>a</sup>, 46019 Valencia, Spain

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# A CONVERSATION WITH PHILIPPE SARDE

by Jean-Pierre Pecqueriaux

Translated by Daniel Mangoldt

## Part 2

Jean-Pierre Pecqueriaux: Has it already happened that you haven't been allotted sufficient time and so you have had to change things?

Philippe Sarde: It's up to me to say if it's possible. Generally, having a limited time is a wonderful discipline. The director and I may decide that a certain cue takes e.g. one minute and 37 seconds: that's wonderful. If a cue takes 15 minutes, what are you going to do? Why not 14, 13 or 17 minutes? The time you have been allotted facilitates things, because a limit has been set.

JPP: When you are scoring a film does it happen that you are thinking music from morning till evening?

PS: Even during my sleep; musical nightmares are frightening, you hit upon a theme and this happens during the night. I think it is the same with every composer.

JPP: Does it happen that you get up during the night to write down some notes?

PS: It may have happened that I got up during the night to write something down, so that I could work it out the following morning. The piano and the music paper are never far away.

JPP: Do you always compose at the piano?

PS: No, I compose in my head, then I check certain things on the piano, and then I write it down. There are no rules. The piano may disturb you because you may have imagined it differently. You try certain harmonies on the piano and generally you hear the music in your head at the same time. But since I am a piano player I do tend to go to the piano, but not to compose; it takes shape in my head. I like the interplay between the piano and the fingers...

JPP: What discussions did you have with director Roman Polanski on *TESS*? Your music seems to have the passion and strength that the film lacked. Did you orchestrate this music?

PS: Roman didn't want his players to overdo it. He always said to me: the music will show the passion and it will give life to the characters. I want to show people with a restrained passion, but this doesn't mean the guy isn't burning inside. I was asked to explore these feelings and to illustrate them musically.

As to the second part of your question: I never orchestrate my music. I make very extensive sketches and give them to the orchestrator, whom I work with very closely. It gives me the chance to have a second view concerning the music. Somebody else has a look at my music, so I learn to see it in a new light. When you have a little time, say 2 or 3 months, and when you haven't come up with anything for two months, you may be left with a mere 8 days to write down everything. You must create some distance and the only way to do this is by using an orchestrator. You need an orchestrator, who breathes new life into what you have written during 3 months on your own and you can tell him what is possible and what isn't. Doing the orchestrations myself would hinder my sense of imagination. You need very precise ideas about instrumentation, I myself think about the instrumentation before writing the music itself, so the orchestrator will do exactly what I want, but if he does have some good ideas about using a partic-



ular instrument or certain harmonies, why not incorporate them, since they may be beneficial?

I think it's only in France that people don't like the idea of using an orchestrator, it is looked upon as bizarre. In America it is the most normal thing in the world. Every American composer has an orchestrator and the results are sometimes better than if you did the whole thing yourself, as is the case in France: writing the script, taking care of the lighting, shooting the film. The result is all that matters. An orchestrator is also an artist and he may have another point of view about what you have written, he may change a couple of things to put them in perspective.

JPP: You don't usually conduct the orchestra, but you use Hubert Rostaing, Carlo Savina or Peter Knight. Do you give them complete freedom or do you oversee?

PS: No freedom at all. It's my music they are conducting. No-one has any freedom, neither the orchestrator nor the conductor. These people work for me and I try to approach them with humility, certainly not as a dictator. But they do what I want. They work for me, not for themselves. They have to orchestrate or conduct the way I want it. I'm not going to work for two or three months and then let somebody else in who is going to change things completely. I'm open to suggestions but if I don't like them, I won't accept them, because I'm the only one who knows what the music in the film must be like.

JPP: More and more film music recordings are done in England...

PS: About ten years ago I stopped working in France, because the musicians didn't accept my endless rehearsals of the same music. I was very young and I told myself I couldn't go on this way. I don't rehearse for my own pleasure, but because something is wrong. A viewer shouldn't hear there is an orchestra; he must have a general impression of the music: he may recognize certain elements, but he must not be able to analyse it completely, otherwise the atmosphere is lost. The viewer mustn't be aware of a saxophone when he sees Philippe Noiret or Alain Delon walking along the street. My problem is interpreting Delon or Noiret walking. Music must be transparent and the musicians must rehearse it any number of times. They must not be a bunch of people reading music they are not familiar with, so rehearsals are needed, and I myself must create the nature of the sound with the sound editor, and again rehearsals are needed.

In the past in France this way of working wasn't consistent with either the budget or the state of mind of the musicians. I felt I couldn't work like that any more, so I went to England. I was one of the first to do that and others

followed. It doesn't mean I don't record in France anymore, but I also bring a number of soloists to England: I do an exchange between French, English and American musicians.

JPP: So foreign musicians are more docile and understanding?

PS: Orchestras such as the New York Philharmonic and the London Symphony Orchestra, which is one of the best in the world, consist of people who understand 14 or 15 'takes'. In the past, a French orchestra didn't. Maybe my reputation wasn't good enough or perhaps I was too young, but there was not enough discipline in France and discipline is all that matters with an orchestra. The soloists, which I bring from France, are superb.

JPP: You often use well-known soloists, or ethnic instruments, as in LE JUGE FAYARD, DIT "LE SHERIFF" and LE CHOC; a synthesizer in CESAR ET ROSALIE; a bandonéon (a small accordion) and an accordion in VINCENT, FRANCOIS, PAUL ET LES AUTRES and LE JUGE ET L'ASSASSIN; or well-known soloists: Stan Getz in MORT D'UN POURRI; Griffin and Rabbath in DES ENFANTS GATES; Ivy Gitlis in LA VIE DEVANT SOI; Ron Carter and Buster Williams in LE CHOIX DES ARMES... What is your goal for instance in MORT D'UN POURRI when the saxophone played by Stan Getz almost makes the symphonic melody disappear?

PS: Stan Getz is the best saxophone player in the world, isn't he? Why look for somebody else? He will give you the emotion you want by means of a theme played on the saxophone. When I need another saxophone player with a harsher and rougher sound, I take Johnny Griffin. Sadly enough, only soloists with an international reputation can add something to your music which makes it quite different from a score played by a studio musician.

JPP: UN TAXI MAUVE shows even more





Philippe Sarde and Jean-Pierre Pecqueriaux

musical sympathy for the Irish/Gallic music than you displayed in *TESS*. You were working with The Chieftains there, an authentic Irish group, but your own string writing is remarkably insightful towards the whole atmosphere of the Irish setting. Was this composed before the film, and did you do special studies for it?

PS: Each time the atmosphere must be that of a country which isn't mine, I'll do research. I have a look at music typical of that era. I must have music that is not out of proportion with the landscape or the action. For *LE TAXI MAUVE* I did some research with the group, in order not to have inconsistencies in taste or style. It's like a decorator who wants wallpaper for an English-style interior. Where else can he go other than to England to find something that resembles an English interior?

JPP: Do you also do research regarding special instruments?

PS: From time to time I listen to certain instruments and they remain part of me, so I can say one day I'll take Stan Getz, or a bombarde (a shawm), or Stéphane Grapelli. So things can come into my mind subconsciously or by seeing the film. Behind every image there's a secret. I may feel it's necessary in the film to use either no soloist at all, or if there is to be a soloist, there will be an instrum-

ent which is more important than the others. One must find something that has a connection with the story, because there is an adventurous aspect in using a solo instrument. In *LE SHERIFF* the bombarde gives a kind of provincial setting to the story. At the beginning of the film, there is a panorama of a city and I told myself that people won't realise it isn't Paris unless I do a peasant's dance with a cabrette (a kind of French bagpipe); but we also have the rhythm and the dynamics of a police picture.

In *LE TAXI MAUVE*, one of the Chieftains is playing an Irish flute, so we are not in the south of France, we are in Ireland. It may be simple reasoning, but it's very useful and you can build upon it to find something more interesting, as the shawm or the Vietnamese instrument I used in *LE CRABE-TAMBOUR*. That film was about people who are completely obsessed by Vietnam and what happened there. One sees boats in the ice somewhere in Bretagne and one hears this Vietnamese instrument, and it doesn't make you think about the scenery, but about what's in their minds. The characters or the scenery make me use those instruments and they reassure or unbalance the audience and let them take better part in the movie. Film music is not supermarket music. When you enter a cinema you must be caught up by an atmosphere which does not resemble that of a supermarket.

That's why I resent making popular versions of my film music, because it is based on a 'chemistry' with the images on the screen. Sometimes from all this may come a theme you can turn into a commercial tune, but it bothers me. It is not part of my musical concept.

JPP: *L'ADOLESCENTE*. Did Jeanne Moreau advise you about the music she wanted? Did Hubert Rostaing orchestrate this? Did you have Grapelli in mind for the violin part from the start? This score has such beautiful colors in its choice of instrumentation and in the chording that one wonders if you did not score it after seeing the finished film...

PS: Correct. I composed it after seeing the final cut. Jeanne Moreau and I had a very fruitful collaboration. She really acted as a director, who is not at the same time an actor. She behaved completely as a professional with regard to me. She knew exactly what she wanted and we exchanged ideas. She liked Stéphane Grapelli and so did I, I had already worked with him on *LIZA* by Ferreri. Why not once again? It would work very well with the atmosphere of the period and with the requirements set by Jeanne Moreau. Both Savina and Rostaing collaborated on the orchestrations.

JPP: *LA VALISE*. It seems that there are a number of jokes in this score. You seem to parody the music of Ennio Morricone, of Franck Pourcel, of Herb Alpert's *Tijuana Brass*, even of American country and western music. Were these references deliberate, and are there others in this film that we have missed?

PS: The truth is there is a lot of functional music in this film which is a parody. Generally in Lautner's films the music is tongue-in-cheek, because he makes send-ups, and he is the only director I have fun with, because I can parody myself sometimes, or other people, by using their music or their musicians. Only a part of the score was not tongue-in-cheek, namely the piano -- played by myself -- which I used as a counterpart to the rest of the score.

JPP: How did you approach scoring *LA GUERRE DU FEU (QUEST FOR FIRE)*? A big budget was available, but the film is not a typical Hollywood blockbuster. In keeping with the images one might have expected music for a small group of musicians, with ethnic instruments. Instead, you have written a highly symphonic score.

PS: We discussed this problem for a very long time. We could have used so-called ethnic music, which would have irritated everybody. You haven't seen the film without music, no-one has done that except for Jean-Jacques Annaud and I, and using ethnic music never even crossed his mind. He was horrified by that kind of music, the small flute kind of thing, music from an era we don't even know. He

wanted the opposite effect.

I used Strasbourg percussion which has its roots in ethnic music anyway: it's people knocking on wood, but it's not an African group. I transformed everything which would have turned away the audience. We were showing people from the Stone Age, and I didn't want documentary music but real film music. The film proved us right, it was an enormous international success.

JPP: It seems the film tried to show us everyday life at the time -- as far as we can imagine it -- while your score shows us the importance of the discovery of fire.

PS: Exactly. We had 170 musicians and a choir. The discovery of fire could not have been illustrated by two pieces of wood being knocked together. It's not necessary to back everything that is shown on the screen by sound or by music, yet using no music at all would have been insane. It was a deliberate decision taken from the start by Jean-Jacques, the U.S. producers, and I.

JPP: *LA VIE DEVANT SOI*. Moshe Mizrahi's films are deeply emotional, yet they are always restrained on the surface. *LA VIE DEVANT SOI* is most restrained in the way it tells its story and one wonders if you understood the need for your music to be sparse and non-committal, or if you had discussions in that respect with Moshe Mizrahi. You use just 4 players here: violin, viola, clarinet and cello give your music a Hebrew quality, yet the instrumentation in a couple of places recalls Mozart's Clarinet Quintet. Was it the model you used?

PS: I had two starting points. First of all, Hebrew music. When you make a film with a Hebrew setting it would be stupid to use, for example, protestant music. Hebrew music has a certain emotion which is very typical. If you don't use this for *LA VIE DEVANT SOI*, you miss the point.

Secondly, it mustn't be Hebrew folklore and I have it a classical quality, maybe Mozart, I was thinking of a Brahms quintet, but a classical quality anyway. Everyone visualises it in his own way, it's a mixture of Hebrew and classical music. But the score must be like the movie, not too outspoken, even if I think Ivry Gitlis is overdoing it slightly. My first idea was to have Benny Goodman playing the clarinet, but Goodman didn't want to play Gitlis, whom I had engaged first.

JPP: The day I interviewed Mr. Sarde, he was just on the way to getting better from a long illness, and in addition he was preoccupied by the transformations going on to his new apartment. Despite his fatigue, he immediately agreed to talk to me, and for close to 3 hours he replied to all my questions with kindness and constant courtesy, for which I'd like to thank him most sincerely. \*

# Record Reviews

## RECORD RATINGS

- ● ● excellent
- ● good
- mediocre
- \* worthless

### PURPLE ROSE OF CAIRO

MCA 6139 (U.S.A.)

There are a few film directors who have an open contempt for original film music. Peter Bogdanovich is one. To my knowledge, he's never had a completely original film score. Stanley Kubrick is another. He hasn't had a completely original film score since *LOLITA* in 1962.

Woody Allen is also a member of this clique. True, Marvin Hamlisch did compose music for *TAKE THE MONEY AND RUN* and *BANANAS* but they were Mickey Mouse film scores at best. But Allen in his prime avoids film music altogether (*ANNIE HALL*, *INTERIORS*) or uses classical compositions (Mendelssohn for *MIDSUMMER NIGHT'S SEX COMEDY*, Gershwin for *MANHATTAN*). In *ZELIG*, and now *THE PURPLE ROSE OF CAIRO*, Allen has made a concession and hired Dick Hyman to do the original music.

*ZELIG* is of minimal interest musically, but *CAIRO* is a step in the right direction. Although most of the scoring is either source or period music, there's enough wit and poignancy (like the melancholy theme for Mia Farrow's Cecelia) to suggest that Allen has realized the benefits of an original film score. On disc, all this wears thin much too quickly, there's not enough substance and it sounds too cute, however effective in the movie.

Two decent cuts: "Theme from *PURPLE ROSE OF CAIRO* (Cecelia's Choice)" as played on side 2, band 6 and the amusingly brief "Dreams of the Nile", a clever parody of 1930's Mickey Mouse scoring.

-- Thom Santiago

### MUSIC FROM ALFRED HITCHCOCK FILMS

Varese Sarabande 704.250 (U.S.A.)

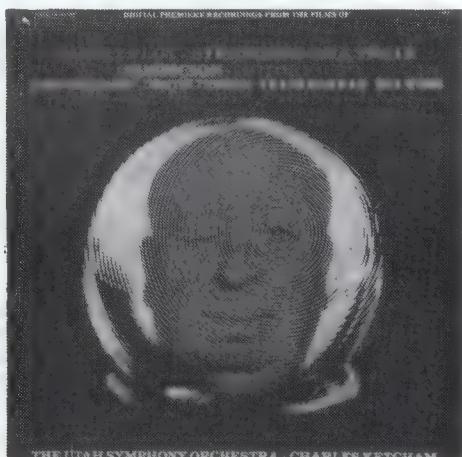
This eagerly anticipated album of suites from Alfred Hitchcock's films proves itself worth the wait. Every film addict knows about the legendary Hitchcock-Herrmann collaborations, but the film director worked with other fine composers and this LP serves as an excellent sampler of some of these works.

John Williams' *FAMILY PLOT* is allotted four minutes and Roy Webb's *NOTORIOUS* a little less than six minutes. Dimitri Tiomkin's *STRANGERS ON A TRAIN* and Franz Waxman's *SUSPICION* get full length suites. *FAMILY PLOT* is worthy of a suite, or album, all to itself. But let's be grateful for the morsel that opens side 1, the "End Credits" to that film; it's a bewitching other-worldly siren's call, courtesy of the University of Utah *a capella* choir, that segues into a lively harpsichord and string duet.

*STRANGERS ON A TRAIN* is one of Alfred Hitchcock's undisputed masterpieces and Tiomkin, as he did in *DIAL M FOR MURDER*, whips up a musical frenzy to accompany this tale of a murder pact between two strangers who meet on a train. One can never accuse Tiomkin of subtlety (except for *FRIENDLY PERSUASION*) and the opening theme is a kaleidoscopic montage of orchestral color typical of Tiomkin. The quiet string theme for "Ann and Guy" that follows is still intense in the Tiomkin manner. The musical highlight is "The Tennis Game" in which violin and brass compete with each other, increasing in intensity as the two protagonists compete with each other to see who'll get to the rendezvous first.

I know I'm in the minority, but I don't consider Waxman's *SUSPICION* one of his better Hitchcock collaborations. I'd much prefer *REBECCA* or *REAR WINDOW* included on this disc. Christopher Palmer's liner notes praise Waxman for avoiding cliché but some of his cues, like "Too Fast" are as noisy and predictable as some of the overscoring in *A PLACE IN THE SUN*. Having said that, need one be reminded that mediocre Waxman is still head and shoulders above most of the film scores put out today?

The underrated Roy Webb's *NOTORIOUS* has five excerpts squeezed into less than six minutes playing time and they are good enough to leave you wanting more. Main and end titles use the film's love theme and in-between you'll find the darker themes: Alicia's poisoning, Sebastian's discovery of his betrayal. This



short segment was arranged and orchestrated by Palmer.

Charles Ketchum, conductor, and the playing of the Utah Symphony Orchestra are top notch.

-- Thom Santiago

### A VIEW TO A KILL

Capitol SJ 12413 (U.S.A.)

John Barry's score for this latest, largely lackluster Bond outing contains some creativity but misses the high mark he hit with OCTOPUSSY, my favorite Bond score.

The title song is a great deal of fun. Barry co-composed it with Duran Duran, and it proves to be a fine merging of modern rock and the British composer's excellent, and now classic, sense of tension and danger. Rife with enjoyable pyrotechnics, the song is also backed with rising, menacing strings (the orchestra here conducted by Barry), giving the song a welcome, classy edge. It is this edge that was lacking in Barry's previous "All Time High", which, though pleasant, leaned a trifle toward the saccharine. Don't ask me what the lyrics mean, but "View to a Kill" is a great Bond title song.

OCTOPUSSY was distinguished with a marvelous action theme, and Barry has composed a new one for this film which is heard immediately in the prelude, "Snow Job". As can be expected, it is percussive and brassy, but we are surprised with the inclusion of the electric guitar. This gives the score its coy and rowdy edge.

The Love Theme is given without variation in "Bond Meets Stacey" and "Wine with Stacey". It's difficult to believe that a love theme could be derived from such a flashy title song, but Barry manages. The theme has the airy feel of a sea breeze; fresh, fragile and delicate, with a pretty flute solo by Susan Milan. Best of all, as with his marvelous UNTIL SEPTEMBER, the composer stays away from the strings-against-strings arranging that made all of his recent romantic compositions sound alike (as in OCTOPUSSY, HIGH ROAD TO CHINA and SOMEWHERE IN TIME). Barry could hardly have been inspired by such a vapid actress as Tanya Roberts; his theme seems more expressive of the character than is the actress herself.

These are the strongest elements of the score. Beyond that we have the theme for Max Zorin's airship, and the usual Bond cloak and dagger music. With gently rolling strings and brassy pitches that suggest the progress of the dirigible, the Zorin Airship theme is as grim and ominous as OCTOPUSSY's "Chase Bomb Theme", which served a similar purpose. It's a grandiose piece, fitting for the villain's nefarious, world-dominating schemes. It is this sort of music that Barry alone does so well, and lacking in the other writers who've composed for the series: a composition that contains the idea of danger and the consequences of the villain's efforts.

The cloak-and-dagger pieces are effective, as usual, but fairly routine. Among the best are "Tibbett Gets Washed Out" and "Bond Underwater", which opens with a lovely passage for strings and repeats later. These cues, though well-done, serve as relaxed filler between the frenzied action music.

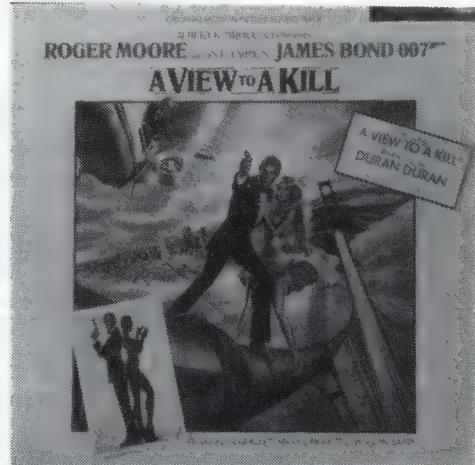
The score climaxes with the "Golden Gate Fight", a rousing rendition of the Action Theme, wherein the composer lets loose with the electric guitars. The wavering strings underscore Bond's precarious position in his desperate struggle with Zorin atop the Golden Gate Bridge. "He's Dangerous", by the way, is an excellent variation of the Action Theme, almost unresolved in its repetitive three-note trumpet motif and fine, kinetic percussion.

The score does have its moments, though a few strictures must be given. One, the use of Beach Boys music when Bond "surfs" in Siberia is very amateurish and obvious, and the solemn, version of the Love Theme as Bond saves Stacey from a fire is very corny (perhaps Barry should have inserted the lyric, "Dance Out of the Fire"!). Fortunately, neither piece is on the album.

But before one recommends too strongly this appropriately glossy, effective and superficial score (perfect "million dollar Mickey Mouse music", as the composer would put it), he should go back and listen to OCTOPUSSY. VIEW TO A KILL contains little of that score's human and dramatic center, or its mystery, beauty or sense of the exotic. Of course, the new Bond film has little of any of this -- it is primarily an endless, episodic series of stunts and chases.

So, though VIEW TO A KILL is very listenable and on the whole flows nicely, it hangs in a dramatic vacuum. This is not the composer's fault. He can only enhance what is already on the screen, not what is not there. Barry has enhanced the film, and one can shudder to think how much worse the movie would have been if a Michel Legrand or a Marvin Hamlisch had been allowed to score it.

-- Steven J. Lehti



The James Bond series is badly in need of some new life. The first films in the series were, for their time, genuinely innovative. But now they merely stick to a tired old formula. One didn't really expect much of A VIEW TO A KILL, knowing it was directed by John Glen (who made the abysmal FOR YOUR EYES ONLY), but this latest offering is a most perfunctory affair with little in the way of traditional Bond

atmosphere, gadgetry or surprises. Indeed take away the name of the character and there would be little to suggest it was a Bond film at all. Simply an entertaining but routine adventure film.

Fortunately John Barry's music is on hand to instill some genuine 007 atmosphere and continuity into the enterprise. The importance of Barry's music for these occasions was amply demonstrated by Michel Legrand's painfully inappropriate score for NEVER SAY NEVER AGAIN. The familiar chords of the James Bond theme which open A VIEW TO A KILL suggest that Barry has gone for a more modern upbeat tempo. This is confirmed in the pre-credit sequence, "Snow Job", with the misguided intrusion of electric guitars. However the score soon settles down to the more familiar sounds of John Barry as can be heard in this impressively recorded digital album.

Several tracks such as "Pegasus's Stable" are the sort of languid suspense pieces which are familiar from previous Bond scores. "Bond Meets Stacey" and "Wine with Stacey" are both slow romantic arrangements of the title song and without doubt are the most attractive selections featured. Overall the mixture is much as before and for Barry's many fans that will probably be enough. Nevertheless it's a pity Barry seems to lack inspiration to write the sort of music which singled out GOLDFINGER as the ultimate James Bond score.

-- Doug Raynes

#### FILM MUSIC

Windham Hill WH 1401 (U.S.A.)

This jewel of an album represents three suites from the film work of Mark Isham: MRS. SOFFEL, NEVER CRY WOLF and THE TIMES OF HARVEY MILK. Isham's compositions are simple, uncluttered by detailed orchestrations, stripped of musical pretensions. Since these three films deal with people and the human spirit and not spaceships, aliens, supergirls and Sylvester Stallone, the London Symphony and Royal or National Philharmonic are not required, thank you.

For MRS. SOFFEL, Isham uses the piano and penny whistle to produce a haunting lament for this true life story of doomed lovers (Diane Keaton and Mel Gibson). If Keaton's great performance doesn't break your heart, then Isham's poignant themes portraying the repressed passions and longing for love and freedom will.

Synthesizer and strings are used for the outdoor scenes such as the flight in the snow and here Isham proves that synthesizers are most effective when used in moderation rather than dominating the whole score (i.e. Jarre's WITNESS).

THE TIMES OF HARVEY MILK, a documentary on the murdered, gay political leader Harvey Milk uses synthesizer for the basis of the score but it's Isham's own solo trumpet playing that provides the emotional peaks.

NEVER CRY WOLF occupies all of the second side. Having missed this Walt Disney film, I can't discuss it in the context of the movie, but on record it presents itself as the

most musically varied score of the three with its primitive percussion sounds, exotic bamboo flutes and other instruments in addition to the omnipresent synthesizer. It lacks the beauty of the first two suites but highlights Isham's diversity.

-- Thom Santiago

#### RAMBO - FIRST BLOOD Part II

Varese Sarabande STV 81246 (U.S.A.)

Unlike less imaginative composers Jerry Goldsmith has not taken the easy way out by simply repeating his FIRST BLOOD score for this box-office smash hit. Although elements of that score remain (in particular, the main theme "It's a Long Road"), the music here is mostly new. For one thing, in line with the location of the picture, he has added an eastern flavoring as suggested by percussive and electronic effects. In fact the score positively overflows with unusual sounds and effects. It is to Goldsmith's credit that he perfectly integrates these sounds with the symphonic elements to produce a score of considerable musical merit and appeal.

RAMBO is a far more accomplished and well-thought-out score than FIRST BLOOD, even if it doesn't reach the standard of Goldsmith's top works such as UNDER FIRE. Interest is sustained in every track (casting a veil over Frank Stallone's vocal track) and certainly contains plenty of pulse-racing action music, the best of which is contained in "Escape from Torture". But it's not all blood and guts. There are reflective lyrical moments such as "Ambush" and "Day by Day" which are particularly impressive. "Stories" is also an attractive, pensive piece.

Here we have Jerry Goldsmith in forceful percussive style and undeniably exciting music it is too. This is the sort of album which, on repeated playings, rewards one with freshly discovered subtleties and complexities within the music.

-- Doug Raynes

(Jerry Goldsmith is now scoring KING SOLOMON'S MINES.)



**COCOON** ● ● ●  
Polydor 827 041 1 Y1 (U.S.A.)

COCOON is one of 1985's most joyous cinematix achievements. It's funny, sad, tense, cathartic and thought-provoking. In short, it's a film composer's dream assignment. Music is an important facet of COCOON and though James Horner doesn't scale the heights as Williams did in CLOSE ENCOUNTERS and E.T., it contains his best work since BRAINSTORM. If only Jerry Goldsmith would stop wasting his talents on junk like RAMBO II and do more films like COCOON, then perhaps this score would have been a film music classic instead of an example of excellent film music craftsmanship.

There is no main title, but the opening cue of both the album and the movie, "Through the Window" begins gently with xylophone and harp leading up to a dazzling orchestral blast as the word "cocoon" appears on the screen. It's slightly reminiscent of Herrmann's "Mountain Top and Sunrise" theme from JOURNEY TO THE CENTER OF THE EARTH. There is a "Cocoon Theme" that threads its way through the score and is played completely as the end credits roll.

For "The Chase" sequence, Horner eschews conventional chase music, opting for a brassy reiteration of the "Cocoon" theme. There's a witty use of the big band sound in "The Boys Are Out" and Horner shows restraint in emotional cuts like "Rose's Death", "First Tears" and "Sad Goodbyes" and prevents the scenes from being too maudlin. Brass is kept muted and strings are kept in check, except for guitar which is allowed a dominant solo.

Best cut is the soaring "The Ascension". While not as breathtaking as the Williams motif for the mother ship in CLOSE ENCOUNTERS, Horner imparts a sense of awe and wonder with harp, scherzo strings, brassy fanfares, fluttering woodwinds etc. There's also a routine disco song, "Gravity" by Michael Sembello that accompanies Don Ameche's break dance routine.

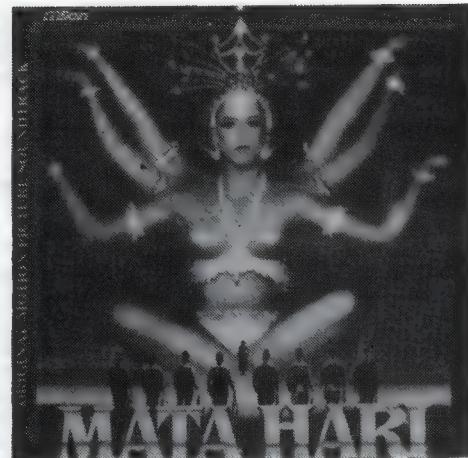
So far, 1985 has been a dry year for good film scores. With COCOON (and North's PRIZZI'S HONOR) perhaps the draught is over.

-- Thom Santiago

**MATA HARI** ● ●  
Milan A MIL CH 020 (Switzerland)

Assigning Wilfred Josephs to score this film was either a stroke of luck, or else a wise decision. He often reminds me of Carl Davis in his approach to building up a theme, and this picture must have been more challenging than most since it moves from Paris to Berlin, Rome and Madrid, with stopovers in a few more exotic places besides. On my album the record labels have been inadvertently transposed, so better check first before buying a copy.

Among the finest compositions on the LP are "Le Deuxième Bureau", a regal, stately march theme; "The Players", a marvellous melody written for guitar; and "The Orient Express", written in a classical idiom instead of the speeding train effect that you'd have been served up by other composers. Curiously, Josephs is less at home when scoring drama, turmoil and intrigue ("Madness in Madrid").



One odd moment occurs when "Berlin Intrigue" sounds as if you're watching a performance at the Folies Bergère, but here, too, the track titles may have been transposed by a sloppy printer since "At the Folies Bergères" (sic), the very next track, seems set in Indonesia rather than the heart of Paris. -- Luc Van de Ven

**WHEN WORLDS COLLIDE** ● ●  
**WAR OF THE WORLDS**  
Quasi PAL 1951/1953

Here are 2 excellent scores by Leith Stevens which have deserved a disc for a long time. The beautiful full color cover may lead one to believe that this is a legitimate release. The contents however seem to point to it being a bootleg, albeit a very well-produced one. Most of the selections have been transferred from slightly below average mono tapes of the music tracks, but pleasantly enhanced to give them a more spacious sound. Apparently, some of the tracks were unobtainable, as a sequence from WHEN WORLDS COLLIDE as well as the main titles from both films have been recorded directly from prints of the films.

WHEN WORLDS COLLIDE is well represented, with the record presenting all of the major musical sequences, written in Stevens' unique style, full of dramatic brass statements and weird chords from the string section. Unfortunately, the finale does not include the chorus, which was apparently recorded separately and not available for this LP; but even minus the choral part, the finale is still an impressive piece, climbing upward toward its conclusion of brass statements over sustained woodwinds and the rumblings of timpani and bass drum rolls.

WAR OF THE WORLDS doesn't fare as well. Seven minutes of the side's 20 minutes are eaten up by a cut of some of the film's sound effects, as well as some accordion music, and several basic military snare drum and timpani motifs, which may very well have been written for the film, but most certainly were never used. What is left is the main title music, several dark and moody passages for the scene in which the priest tries to communicate with the Martians, the scene in the abandoned farmhouse, and finally the orchestral dirge which accompanies the evacuation scenes. A couple of other short cues are not as easy to place, and more likely than not, these were also unused in the final film. The uplifting end title music, with its 3 great final full orchestral chords, is also

(continued on page 6)

# Filmography/Discography

## John Williams

by John De Moor, Daniel Mangoldt, Jean-Pierre Pecqueriaux and Naoki Yoshijima  
Additional research by John Caps, Francisco Duran and John Wright

### Part 2

DATE	TITLE	ADDITIONAL INFORMATION	DISCOGRAPHY
1976	Family Plot	French title: "Complot de Famille". End title only:	US 33 Varese STV 704250
1976	The Missouri Breaks	-	US 33 U.A. UA-LA-6223 G
		-	GB 33 U.A. UAS 29971
		-	FR 33 U.A. UAS 29971
		-	IT 33 U.A. UAS 29971
		-	JA 33 U.A. FML 58
		-	JA 45 U.A. FMS 12
		-	IT 45 Ariston 750
		-	SP 33 U.A. Ariola 27734 I
		-	US 45 MCA 40575
		G. B. title: "Battle of Midway".	JA 45 MCA VIM 1307
		-	BE 45 MCA 4C006 98581
		1 of these themes on bootleg album:	US 33 Centurion CLP 1600
		The "Midway March" only:	US 33 Philips 630 2082
		The "Midway March" only:	JA 33 Philips 28 PC 4
		Only 1 theme, on bootleg album:	US 33 GSF 1002
		A vocal by the "Sweet Inspirations":	IT 45 CBS 5733
		A non-soundtrack theme:	JA 33 Denon SX 7006
1976	Midway	-	
1976	Black Sunday	-	
1977	Star Wars	-	
Academy Award. French title: "La Guerre des Etoiles".		US 33 20th C. Fox 2T 541(2 LP\$)	
Music and dialogue:		US 33 20th C. Fox T 550	
Picture disc:		US 33 20th C. Fox PR 103	

DATE	TITLE	ADDITIONAL INFORMATION	DISCOGRAPHY
1977	Close Encounters of the Third Kind	Academy Award nomination. French title: "Rencontres du Troisième Type". French title: "Furie".	US 33 Arista AL 9500 GB 33 DLART 2001 Arista US 33 Arista AB 4175
1978	The Fury	-	JA 33 Arista IES 81102 GB 33 Arista SPART 1056
1978	Jaws II	Different cover (see <u>Soundtrack #14</u> ) French title: "Les Dents de la Mer, Deuxième Partie".	IT 33 EMI 064 61934
1978	Superman	Reissue; Only 1 theme;	US 33 MCA 3045 JA 33 MCA VIM 7232 GB 33 MCA MCF 2847
1978	Dracula	Academy Award nomination. 2 LPs: Two tracks on "Pops in Space" album;	FR 33 Barclay MCA 511004 SP 33 MCA Fonogram 6328871 JA 33 MCA VIM 7286 FR 33 Arabella Eurodisc
1979	1941	Only 1 theme;	FR 33 MCA 204 880 US 33 Warner Bros. 2BSK 3257 US 33 Philips 9500 921 US 33 MCA 3133 GB 33 MCA MCF 3018 JA 33 MCA VIM 7257 FR 33 Arabella Eurodisc
1980	Star Wars II: The Empire Strikes Back	Academy Award nomination. 2 LPs: French title: "L'Empire Contre-Attaque". Dialogue + music: 2 LPs: (music only) Only a single LP (music only) in all other countries! Music, dialogue, sound effects; Digital suite; Digital suite;	IT 33 MCA 4058 IT 33 MCA 2016100 FR 33 Arabella Eurodisc US 33 Arista AL 9510 GB 33 Arista SPART 1118 JA 33 Arista 25 RS 75 FR 33 Arabella Eurodisc IT 33 Arista ARS 39013 SP 33 Col. Ariola 201 725 HO 33 Arista 201 725 US 33 RSO RS 2 4201 US 33 RSO RS 1 3081 JA 33 Polydor RSO MWZ 8113/4 FR 33 Adès ST 3894 F US 33 Chalfont SDG 313 US 33 Philips 9500 921 US 33 Philips 9500 921 US 33 Philips 9500 921 US 33 Warner Bros. BSK 3505 GB 33 Warner B. K 56892 US 33 Columbia JS 37373 US 33 CBS JS 37696 US 33 Philips 6514 328 - -
1980	Close Encounters of the Third Kind (Special Edition, re-release)	3 themes on "Pops in Space" album; "Pops in Space" album contains some new music in suite form: "Pops in Space" album contains some new music in suite form: Music "composed and conducted by Ken Thorne, from original material composed by John Williams".	US 33 RSO RS 2 4201 US 33 RSO RS 1 3081 JA 33 Polydor RSO MWZ 8113/4 FR 33 Adès ST 3894 F US 33 Chalfont SDG 313 US 33 Philips 9500 921 US 33 Philips 9500 921 US 33 Philips 9500 921 US 33 Warner Bros. BSK 3505
1980	Superman II	Academy Award nomination. French title: "Les Aventuriers de l'Arche Perdue". Music, dialogue & sound effects; A suite only:	GB 33 Warner B. K 56892 US 33 Columbia JS 37373 US 33 CBS JS 37696 US 33 Philips 6514 328 - -
1981	Raiders of the Lost Ark	-	-
1981	Hearbeeps	-	-

## ADDITIONAL INFORMATION

## DISCOGRAPHY

1982	E. T.	French title: "E. T., l'Extra-Terrestre". Picture disc: Boxed edition with narration, dialogue, sound effects & music: Suite only: Only 8 minutes by John Williams. Love scene & Overture by Michael Lewis, opera excerpts sung by Pavarotti.	US 33 MCA 6109 US 33 MCA 16014 US 33 MCA 70000 US 33 Phillips 6514 328 US 33 London PDV 9001 JA 33 London L28C 1419 GB 33 Decca Digital YG 1 SP 33 Decca YG 19 40025 US 45 London 20103 US 33 Phillips 6514 328 JA 33 Phillips 28PC 67 US 33 Casablanca NBLPH7277 SP 33 Fonogram Ca sablance 6337264
1982	Yes, Giorgio	Theme only: Theme only: French title: "Monsignore".	French title: "Le Retour du Jedi". Dialogue, music & sound effects: Fold-out cover. Academy Award nomination. Two different fold-out covers: LPs with music & dialogue issued in various countries. Academy Award nomination. TV signature theme. TV series. Title theme and a few episodes.
1982	Monsignor	-	US 33 RSO 811 767 1 Y 1 FR 33 Adès ST 3895 F US 33 Polydor 821 592 1Y1 FR 33 Polydor 821 592 1
1983	Return of the Jedi	-	-
1984	Indiana Jones and the Temple of Doom	-	-
1984	The River	US 33 MCA 6138	-
1985	NBC News	-	-
1985/86	Amazing Stories	-	-
1987?	The Ladd Company Thomas and the King	Ladd Company signature theme (on Body Heat album): Musical. Recording released in 1981.	US 33 S. Cross LXSE 1-002 GB 33 That's Ent. TER 1009

# Filmography/Discography

# Luis Enriquez Bacalov

by Daniel Mangoldt, Jean-Pierre Pecqueriaux and John Wright

Additional research by RONALD L. BOHN and ANDREA BUSSI

DATE	TITLE	ADDITIONAL INFORMATION	DISCOGRAPHY
1960	La Banda del Buco	Directed by: Mario Amendola	- IT 45 CAM CA 2458
1962	Vino, Whisky e Aqua Salata	Scored in collaboration with Nico Fidenco, and Ugo Filippini.	- - -
		Director: Mario Amendola	- - -
1962	I Due delle Legione	D: Lucio Fulci	- - -
1963	Tutto è Musica	D: Domenico Modugno. Bacalov conducted only.	- - -
1963	La Noia	D: D'miano D'miani. US/GB title: "The Empty Canvas". French title: "L'Ennui et sa Diversion l'Erotisme".	- - -
1964	Donde Tu Estes	D: German Lorente	- - -
1964	Il Vangelo Secondo Matteo	D: Pier Paolo Pasolini. US/GB title: "The Gospel According US to St Matthew". French title: "L'Evangile selon Sa int-Mathieu". Academy Award nomination. Original music by Bacalov, + negro spirituals and selections by Bach, Webern, Mozart, Prokofiev.	- 33 Mainstream 54000
1965	La Congiuntura	D: Ettore Scola. US title: "One Million Dollars". Three-part film. "La Roccia" scored by Bacalov, "Il Mondo è Dei Ricchi" scored by La vagnino, "La Moglie Svedese" scored by Umiliani. D: Massimo Franciosa, Mino Guerrini, Giuliano Montaldo.	- IT EP ...
1965	Extra Conjugale	D: Pasquale Festa Campanile. GB title: "A Virgin for the Prince". US title: "A Maiden for the Prince". French title: "Une Vierge pour le Prince".	- - -
1965	Una Vergine per il Principe	D: Lina Wertmüller. US title: "Let's Talk about Men". D: Enzo Trapani. Scored in collaboration with Morricone. Scored in collaboration with Ennio Morricone.	- IT 45 RCA PM 45 3315
1965	Questa Volta Parliamo di Uomini	D: Sergio Corbucci. Music conducted by Bruno Nicolai. Vocal in the <u>film</u> by Rocky Roberts, but Berto Fia sings "Django" on these recordings.	- IT 45 ARC AN 4060
1965	Altissima Pressione	The instrumental versions of the title theme on the Parade single and the Intermezzo album have a different arrangement. JA 45 7 Seas HUT 1376	- IT 33 Intermezzo MGM 002
1965	Thrilling	JA 45 7 Seas HUT 1376	- IT 45 Parade PRC 5001
1966	Django	GE 45 Vogue DV 14626	- GE 45 7 Seas FML 1011
		JA 45 7 Seas HUT 1376	- GSS 70123/4
		JA 33	- JA 33

## ADDITIONAL INFORMATION

## DISCOGRAPHY

(continued) Only 1 cut:

1 cut:

1 cut:

Note: Bacalov used music from "Django" in other films, for example: "Vamanos Muchachos" (2nd version) in "Quién Sa Be?" ("Al Tren" theme) and "L'Art d'Aimer" ("Herculanum l'An Soixante-Dix-Neuf" theme), with the same running time on all three records. Or 'La Corsa' theme in "L'Art d'Aimer" (here called 'Ave Vesuvius'). Listen also to his score for "La Morte sull'alta Collina" (1968), etc.

- D: Luigi Zampa. US title: "A Matter of Honor". GB title: "A Question of Honour". French title: "Question d'Honneur". IT 45 Ricordi SRL 10 412  
 3 themes on the single, only 1 theme on the album:  
 IT 33 Gen. Music GMS 0001  
 D: Ettore M. Fizzarotti. Scored in collaboration with IT 45 RCA PM 45 3346  
 Zambriani. Vocal only, by Gianni Morandi:  
 IT 33 RCA TNL 1 3017  
 D: Damiano Damiani. Also known as "El Chuncho". Musical IT 45 Parade PRC 5016  
 supervision: Ennio Morricone. 2 cuts:  
 FR 33 Gen. Music 803 011  
 US/GB title: "A Bullet for the General", also known as "Who Knows". 1 cut:  
 IT 33 Gemelli GGST 10 016  
 1 theme on the "Pa e saggi" album:  
 IT 33 Gen. Music ZSLGE 55070  
 Complete score:  
 IT 33 Parade FPR(S) 312
- Also known as "Paranoia". D: Luciano Salce, and, uncredited: Eduardo De Filippo. US title: "Kiss the other Sheik". ("Sheik" was the second of 2 films that Carlo Ponti fashioned from "Pa ranola" -- two of the original episodes, plus newly shot footage which tries to combine them into one story.  
 Music by Bacalov and Nino Rota.  
 D: Franco Rossi. US title: "A Rose for Everyone", aka. "Every Man's Woman". French title: "Une Rose pour Tous". IT 33 CBS 62908  
 PO EP CBS 6417 (Portugal)  
 PO EP CBS 6424 (Portugal)

DATE

TITLE

Django

- 1966 Oggi, Domani e Dopodomani
- 1966 Una Rosa per Tutti
- 1966 Italia



(to be completed in SCQ # 16)

# NEW RECORDINGS

**NEW SOUNDTRACKS, RELEASED IN MAY / JUNE / JULY 1985**

## UNITED KINGDOM

Compiled by John Wright

	The Dragon Has 2 Tongues (TV)	R. Williamson	Telebel TVLP 001
	The Cotton Club	Barry, others	Geffen GEF 70260
45	Lyton's Diary / Database (TV)	Wakeman	TBG President WAKE 2
	Witness	Jarre	That's Ent. TER 1098
	Flashpoint	Tangerine Dream	Heavy Metal World Wide HM1 HP 29
	Wild Geese II	Budd	CBS 26462
	Starman	Nitzsche	That's Ent. TER 1097
	A View to a Kill	Barry	EMI Parlophone BOND 1
	Themes and Dreams (18 film & TV themes): Anna of the 5 Towns, Lillie, The Thorn Birds, Mapp & Lucia, Reilly Ace of Spies, Bouquet of Barbed Wire, The Waltons, Sahara, The Deerhunter, A Married Man, A Woman of Substance, The Onedin Line, Drummonds, Love for Lydia, Dempsey & Makepeace, Enemy at the Door, Atlantis, Upstairs Downstairs)		
45	Dempsey & Makepeace (TV)	Parker	Sierra FEDL 101
	Film Tracks: The Best of British Film Music (2 LPs): Killing Fields, Honorary Consul, Chariots of Fire, Passage to India, Heat & Dust, Return of the Soldier, Company of Wolves, Murder on the Orient Express, The Bostonians, Comfort & Joy, Water, etc		Sierra FED 9
45	Dogtanian and the 3 Muskehounds (TV)	De Angelis	London YEAR 1 BBC RESL 165

## AMERICA

Compiled by David P. James

	Cat's Eye	Silvestri	Varese STV 81241
	Blind Date	Myers + rock vocals	Varese STV 81202
	(pressing is substantially different from GB album)		
	The Purple Rose of Cairo	Hyman	MCA 6139
	Gotcha	Conti + rock vocals	MCA 5596
	A View to a Kill	Barry	Capitol SJ 12413
R	"Great Film Music": Spitfire Prelude & Fugue (Walton); Oliver Twist (Bax), 49th Parallel (Vaughan Williams), Things to Come suite (Bliss), Richard III & Escape Me Never (Walton). Conducted by Stanley Black ("Spitfire Prelude & Fugue") & Herrmann		London Viva 411837
	When Worlds Collide / War of the Worlds	Stevens	Quasi PAL 1951-1953
	Rambo: First Blood II	Goldsmith	Varese STV 81246
	Secret Places	Legrand	Shanachie 82005
	The Aviator	Frontiere	Varese STV 81240
	The Goonies	Grusin + rock vocals	Epic SE 40067
	Christopher columbus (TV)	Ortolani	Varese STV 81245
	Cocoon	Horner	Polydor 827 041 1 Y 1
	Cocoon of Silence	Frank	Easy Street ESA 9900
	Certain Fury	Payne, Kunkel, Massenby	Varese STV 81239
	Def-Con	C. Young	Cerberus CST 0212
	Ballad of the Irish Horse (TV)	Moloney	Shanachie 79051
	Twilight Zone Vol. 5: I Sing the Body Electric (Van Cleave), The Passerby (Fred Steiner), The Trouble with Templeton (Alexander), Dust (Goldsmith), alternate main and end titles (Herrmann)		Varese STV 81205
	Emerald Forest	Homrich, Ga.scoigne	Varese STV 81244
	Chronos	M. Stevens	Sonic Atmospheres 118
R	Hemingway's Adventures of a Young Man	Waxman	Label "X" LXRS 201
	Back to the Future	Silvestri, rock vocals	MCA 6144
	Mad Max III: Beyond Thunderdome	Jarre	Capitol

HUNDREDS OF DELETED U.K. AND  
U.S.A. COMPOSERS & LARGE  
SELECTION OF ITALIAN AND FRENCH  
SOUNDTRACKS FOR SALE,  
INCLUDING SUCH COMPOSERS AS  
ENNIO MORRICONE, BRUNO NICOLAI  
AND MANY SPAGHETTI WESTERNS.

# SOUNDTRACK DELETIONS

1A WOODSTOCK ROAD, STROOD, ROCHESTER, KENT ME2 2DL, ENGLAND

pr Music from Alfred Hitchcock Films: Family Plot (Williams), Strangers on a Train (Tiomkin), Suspicion (Waxman), Notorious (Webb) Varese STV 704 250  
 pr Great Action Film Themes: Domino Principle, Black Sunday, Silver Streak, Voyage to the Bottom of the Sea, Manchurian Candidate, Marathon Man, The Betsy, The Shootist, Machine Gun Kelly / Great Horror Film Themes: Nightmare Castle, Twins of Evil, Tender Dracula, Night of the Living Dead, Man who Haunted Himself, Horror Castle, Night of the Blood Monster, Cat of Nine Tails, Rip Van Winkle Caper GSF 1002

## SPAIN

Compiled by Joan Padrol

Los Goonies	Grusin + rock vocals	EPIC EPC 70264 SP
Flashpoint	Tangerine Dream	EMI 064 240 238 1
The Purple Rose of Cairo	Hyman	WEA 232 225 1U
La Joya de la Corona (Jewel in the Crown)	Fenton	RCA CDL 1465
Paise para Mater (View to a Kill)	Barry	EMI 066 240 349 1
Saint Joan	Spoliansky	EMI Capitol 05426 0617 1
The Man who Would Be King	Jarre	EMI Capitol 05426 0590 1
The Way West	Kaper	EMI Liberty 05426 0624 1
Tammy and the Bachelor / Interlude	Skinner	Coral 252293 1

## WEST GERMANY

Compiled by Manfred Froschmayer

Supergirl	Goldsmith	Colosseum CST 8001
Der Vierte Mann	Dikker	Corona A MIL CH 019
Der Einzige Zeuge (Witness)	Jarre	Colosseum CST 8003
No-Man's Land	T. Riley	Plainspare PL 1267 17

A View to a Kill  
Oberst Redl

Barry  
classical music (Mozart, Strauss, Liszt, etc)  
EMI 24 03491  
Corona A MIL CH 012

## FRANCE & BELGIUM

Compiled by Jean-Pierre Pecqueriaux

45	La Nuit Porte Jarretelles	Demay	Torrid 90176
45	Les Nanas	Valéry	WEA Franceval 741004
	Ni avec Toi ni sans Toi	Kolinka	Mélodie Celluloid CEL 6742
	Le Disque des Césars: Barocco (2 cuts), Le Juge et l'Assassin (2 cuts), Providence (2 cuts), L'Amour en Fuite (2 cuts), Le Dernier Métro (1 cut), Diva (2 cuts), Le Retour de Martin Guerre (1 cut), Le Bal (1 cut), L'Amour à Mort (1 cut)		RCA Milan A 276
	Ladyhawke	Sarde, Rozsa, Delerue, Cosma, Portal, Henze	Atlantic 781248 1
	Gangsters and Good Guys: music and dialogue from 16 classic Hollywood movies: Key Largo, The Big Sleep, Maltese Falcon, Treasure of the Sierra Madre... Ca sabl. Silver Screen	Powell	RCA PL 70566
	Divorce à Hollywood (Irreconcilable Differences)	De Senneville, Toussaint	Delphine 824 550 1
	Witness	Jarre	Pathé M. EMI 2403471
	Adieu Bonaparte	Yared	WEA 240702 1
	Parking	Legrand, Demy	RCA BL 70745
45	Parking	Legrand, Demy	RCA PB 40157
45	Liberté, Egalité, Choucroute	Yanne, Germain	CPF Barclay 883091 7
	L'Aventure Ambigüe	Dibango	Carrière 66 149
	Birdy	Gabriel	Virgin 70 354
	The Purple Rose of Cairo	Hyman	MCA 252 225 1
	Joy and Joan	Valéry	WEA Franceval 743007
45	Joy and Joan	Valéry	WEA Franceval 741007
	A View to a Kill	Barry	Pathé M. EMI 24 0349 1
	Drôle de Samedi	Cosma	Carrière 66 264
45	Châteauvallon (TV)	Cosma	Carrière 13 676
	Astrolab 22 (TV)	Laf	WEA 743 205
	Geheimcode Wildgänse	Nemec performed by Eloy/RCA	RCA Milan A Mil CH014
	Le Quatrième Homme (De Vierde Man)	Dikker	RCA Spi Milan A Mil CH019
	Mata-Hari	Josephs	RCA Spi Milan A Mil CH020
	Alfred Hitchcock's Film Music: Psycho (1 side, 8 cuts) / North by Northwest (1 side, 5 cuts)	Herrmann	RCA Spi Milan ACH 022

## JAPAN

Compiled by Hiroaki Shimano

pr	Moby Dick	Sainton	RCA CR 10045
	The Moment of Truth	Conti	Ca Sablanca 28A 274
	Ran	Takemitsu	Star Child K28G 7249
CD	Ran	Takemitsu	Star Child K33Y 148
	Lensman	Inoue	Aardvark C28A 0391
	The Cotton Club	Barry, others	Geffen 28AP 2979
45	The Cotton Club	Barry, others	Geffen 07SP 871
	Nin (TV)	Serizawa	Star Child K28G 7227
pr	My Geisha	Wa Xman	RCA CR 10047
	Cal	Knopfler	Vertigo 25 PP 147
	Tengokuni Ichibanchikaishima	Asakawa	CBS Sony 28AH 2003

## GREECE

Tito Theodorakis Athenaeum 2008

# Deadline!

Steven Spielberg is ready to start filming PETER PAN (and without Michael Jackson). The film will not be a musical, but will have a score by the inevitable John Williams. The new Boston Pops recording includes a 4 min song by Williams, "America the Beat Goes On". Hey, wasn't this the one that caused the brouhaha of Williams walking off (briefly) from the Boston Pops last year?

In mid-July Elmer Bernstein and the Utah Symphony Orchestra recorded symphonic suites from THE COMANCHEROS and TRUE GRIT for Varese Sarabande, to be released on one LP just before Christmas. An unusual yet interesting LP from Utah will feature stereo suites from serials of the old Republic studios -- including THE 3 MESQUITEERS (a western serial made by Roy Rogers and John Wayne before the Duke was a star). Most of the music is by William Lava and the Republic Studio logo will also be featured on this new recording.

When DANCE WITH A STRANGER was released in England, the LP was a motley collection of pop tunes of the '50s, some original synthesizer music and long bits of monaural dialogue. The Varese pressing will put all the original music (by Richard Hartley) on side one (including several sequences not included on the British album) and the period songs on side two. There will be no dialogue.

Intrada launched a series of limited issues by composers in demand. The first release was the Basil Poledouris score to RED DAWN (with a laughable list price of \$39.95!). Fred Steiner and the Royal Philharmonic just recorded two albums of music from the TV series STAR TREK (George Korngold produced for Varese Sarabande). By coincidence, the RPO also recorded 2 more albums from STAR TREK for the Southern Cross label (there is no overlap in material between the two companies).

Shortly after Sir William Walton died in 1983, EMI announced plans to record his unused score to BATTLE OF BRITAIN (1969). Gaps in the manuscript and United Artists' refusal to release the single sequence used in the film has delayed the recording. Walton's publishers have finally won back the rights to the entire score and have refurbished it as a 10-minute suite. Carl Davis and the Bournemouth Pops Orchestra recently performed the world premiere of the piece at a concert in Bristol, England.

Forthcoming Compact Discs: RAMBO, WAVELENGTH and the historic digital collection "Digital Space", which has been resequenced with the addition of Addinsell's PASSIONATE FRIENDS main title and Williams's 'Princess Leia Theme'. Forthcoming albums: AGNES OF GOD (Georges Delerue), WETHERBY (Nick Bicât), JUST THE WAY YOU ARE (aka in Britain as I WON'T DANCE) (Vladimir Cosma), THE FINAL CONFLICT (Jerry Goldsmith), "Film Music for Wind Ensemble" which includes several previously unrecorded pieces (Miklos Rozsa), HOTEL DES AMERIQUES/RENDEZVOUS/BAROCCO (Philippe Sarde), MAGICIAN OF LUBLIN (Maurice Jarre), ANNIBAL (Carlo Rustichelli), COLOSSUS OF RODOS (Angelo Francesco Lavagnino), COMPANEROS (Ennio Morricone), and reissues of THE RAINMAKER (Alex North), GOD'S LITTLE ACRE (Elmer Bernstein), EXPERIMENT IN TERROR (Henry Mancini), THE ANDROMEDA STRAIN (Gil Mellé).

Freddy (BENVENUTA) Devreese will conduct a film music concert in Brussels on December 8, including a selection of unrecorded themes by major European composers. More details in the next issue.

David P. James

## ITALY

Compiled by Andrea Busi and Ezio Reali

One Million Years B.C.	Nascimbene	Intermezzo IM 005
Faccia a Faccia	Morricone	Intermezzo IM 004
Cane Arrabbiato	De Masi	Beat LPF 066
L'Attenzione	Donaggio	Palladium LP 33320
pr L'Avventuriero	Morricone	RCA SP 8022
pr Menage all'Italiana	Morricone	RCA SP 8013
pr Ad ogni Costo	Morricone	RCA SP 8021



IF YOUR RECORD LIBRARY STILL NEEDS SOME ITALIAN OUT-OF-PRINT RECORDS TO BE  
COMPLETE

\*

IF YOUR FAVOURITE ITALIAN COMPOSER'S COLLECTION IS LACKING THAT NOTORIOUS,  
ELSEWHERE UNOBTAINABLE RECORD

\*

IF YOU ARE STARTING TO TAKE AN INTEREST IN ITALIAN FILM MUSIC AND LOOK FOR  
THE "MUSTS" OF THIS SCHOOL

\*

IF YOU AGREE THAT ITALIAN FILM MUSIC IS NOT RESTRICTED TO THE USUAL THREE  
OR FOUR NAMES, BUT MANY ARE THE HIDDEN TREASURES TO BE DISCLOSED

.....  
WE CAN SURELY BE OF SOME HELP AND ASSISTANCE TO YOU  
.....

\* \* \*

WE OFFER TO YOU

- \* OUR PLURIANNUAL EXPERIENCE IN THIS FIELD \*
- \* EXHAUSTIVE INFORMATIONS AND CLEARING UPS \*
- \* SAFE HANDLINGS \*
- \* A QUICK AND DEPENDABLE SERVICE \*
- \* AND A FREE LARGE CATALOGUE \*

PLUS

- \* SIX-MONTHLY "LATE ARRIVALS" UPDATINGS \*

AFTER THE SUCCESS OF:

"LA MONACA DI MONZA"    "DJANGO"    "I LUNghi GIORNI DELLA VENDETTA"

FROM JUNE 1985, AT YOUR DEALER'S, WILL BE AVAILABLE THE NEW RELEASES:

- \* "FACCIA A FACCIA" \*  
(Morricone)
- \* "ONE MILLION YEARS B.C." \*  
(Nascimbene)

OUR PRESENT ADDRESS: INTERMEZZO c/o PIME, VIA BARRILI 44, 00152 ROMA  
ITALY